Stolen Art Alert

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Delaney Collection Paintings See Daylight

In a warehouse in southern Indiana resides one of the most controversial paintings collections that has been offered on the U.S. market, the collection of the retired Chicago probate lawyer James Paul Delaney. Touted in several articles as one of the greatest and most valuable collections in the world, the Delaney collection purports to contain marvels that would make any collector envious: three paintings attributed to Pisanello; two works ascribed to Titian; the only extant carved wood sculpture by Leonardo; a panel from Dirck Bouts' Louvain altarpiece (the identical subject, in place in Louvain, is alleged by Delaney to be a copy); two Rembrandts, one entitled "The Pirate," which is remarkable for having another painting, supposedly by Manet, on the back; a large Daumier painted on a full sheet of plywood which, although it appears to be a direct copy of a Rembrandt portrait, bears the inscription "D'aprés Frans Hals", and an ample sprinkling of Turner, Guardi, Correggio, and many other masters of European art. In short, if the works in the Delaney collection could be considered authentic, the collection would be worthy of any museum, and would rival any private collection in the world.

According to press reports, the 70 or more paintings were acquired in Europe and America after World War II, with the help of an authenticator of dubious distinction — Amadore Porcella. Some of the works have been further certified by an American art historian, Eric Larson. But none of the paintings has been included in any serious monograph on the artists in question, and over the years the art community has come to look upon their attributions with skepticism, if not derision. Few, if any, respected experts have actually seen the works. The collection is known by report, by photographs of some of the works which have occasionally been circulated, and by the numerous appraisals that the collector has obtained, evaluating the collection for sums ranging from $50 to 150 million.

The Passover *from Dirck Bouts' Louvain Altarpiece. James Paul Delaney believes he has the original.*

The Delaney collection has been on the market many times in recent years, and the means proposed for its disposal have been most unusual. Shunning the corridors of the auction house and prestigious gallery, Delaney and his collaborators have put together a series of imaginative offerings, usually centering around the concept of fashioning a museum around the collection which would, in some miraculous way, produce a substantial amount of income, in order to repay a loan of several million dollars advanced to the promoters in order to set the scheme in motion. The paintings themselves stand as collateral against this loan.

If such a scheme is viewed skeptically in the conservative art world, it seems to have captured the imagination of numerous bankers, private investors, and on one occasion, an architectural preservation firm that was interested in renovating a structure to house Delaney's museum. The offers of the Delaney collection have attracted substantial interest in the financial community, and on more than one occasion, willing investors have taken an interest in or advanced money for the collection. But eventually, the potential investor has learned of the doubts among connoisseurs about the works and has backed off. In 1976, a fraud prosecution was brought against Delaney and several others by the District Attorney in Houston, Texas, following one of Delaney's unorthodox offers to a bank there, but the case was not prosecuted, and since that time, there has been no formal law enforcement action to stop the works from being offered under these dubious auspices. While IFAR, the Art Dealers Association, and other concerned parties have made it their business to warn potential investors of the dangers of buying such potentially valuable works without documentation, the promoters of the Delaney collection have been considered immune from prosecution.

Then, in March 1982, a Chicagoan named Lance Rudman began to offer the Delaney collection in California. Among those he approached was an art dealer named John Kendall of Laguna Beach. Kendall was offered the James Paul Delaney collection, appraised by the local appraiser, Jan Samuel Cook,

Continued p 2 col 1

at $150 million for $5 million. Kendall had never heard of the collection, but thought the offer was too good to be true. He called the police.

While the police began making enquiries, Kendall received a second offer — he could take an option on purchasing the collection by paying $12,000 and securing one of two paintings — either Dirck Bouts' Passover (valued at $10 million), or a Madonna by Romanino (valued at $180,000). He would then have two weeks to raise the remainder of the sale price.

The promoters reluctantly surrendered photographs of five paintings offered in the sale to Kendall, who took them to the police. The police elicited the help of Los Angeles County Museum curator Scott Schaefer, who gave an expert opinion, stating in essence that the works whose photographs he had seen were not what they were represented to be, and that the collection on the whole could not be worth more than a fraction of its appraised value. The police went back to Kendall, but the promoters had told him that his time had run out, they had found another buyer. Kendall's lawyer, fortunately, knew who the new buyer was: a businessman named Arthur Suchesk of Costa Mesa, Ca., who was attempting to put together several investors to take an interest in the Delaney collection. Suchesk had been offered six works under the same terms — the same Bouts and five others. Eventually, a meeting was set up to consummate the plan. The police attended and the principals in the scheme — Lance Rudman, the appraiser Jan Cook, and other intermediaries — were arrested and charged with theft by fraud. Ten paintings were confiscated. Later, an informal appraisal of the works was made by Ian Kennedy of Christie's, who stated that all ten works together were not, in his opinion, worth more than $2,000.

A year after this incident, on February 25, 1983, the appraiser Cook pled guilty to theft by fraud. It is expected that he will testify in the case against Rudman. In the meantime, Delaney continues to offer the paintings himself. In the last year, with the 10 paintings in custody in California, he has reportedly made deals to sell the works to a London investor for $1.5 million, and to use them as collateral in the purchase of a farm in Mississippi and a ranch in Kansas, these two latter properties valued at more than $15 million. The trial of the Rudman case, then, will hold a great deal of interest for a number of people.

Museum Theft Case Dismissed

The District Attorney in the Southern District of New York has told IFAR that charges have been dismissed against Manuel Marin, 50, the principal suspect in the theft last June 13 of five important masks from the Museum of the American Indian in New York. According to Assistant District Attorney Helen Gurian, the investigation of the case failed to turn up enough evidence to prosecute Marin and his suspected accomplices. The charges of receiving stolen property were dismissed on February 4, about 6 months after Marin was arrested in the act of trying to sell the masks to a New York gallery. The dismissal comes as a surprise, since not only was Marin caught in the act of attempting to sell the stolen works, but at least two other dealers allegedly received offers from Marin to buy the masks. In addition, three anonymous letters were sent after the theft — one to the museum, one to the New York Police Department, and one to IFAR — accusing Marin of the crime. But Ms. Gurian said that while there was a great deal of hearsay surrounding the recovery of the masks, people in the art world who had information were "extremely reluctant to talk about what they knew."

The theft, which involved two masks of outstanding importance and wide reknown, was discovered on June 13. At first, the museum authorities suspected inside involvement, because the case from which the masks disappeared was scheduled to have its security system upgraded a few days after the theft occurred. But this suspicion was never corroborated, and later events led the police to believe that the theft had been a "crime of opportunity."

Within a few weeks of the theft, however, the museum received an anonymous note attributing the theft to Manual Marin. They learned that Marin was a private dealer in primitive art, as well as a rug and tapestry restorer, who lived on East 67th Street.

Over the course of the summer, it appears that several New York dealers, as well as the proprietor of a primitive art gallery in the Delaware Water Gap area of Pennsylvania, received offers to buy the masks. The offers were declined, but the dealers did not contact the police. In August, a leading New York primitive art gallery was approached to buy two of the masks. They recognized them as stolen and contacted the museum. The institution and the gallery agreed to negotiate to recover the pieces, and the museum sent the gallery a check for $12,000 to secure them. There were several meetings to set up the exchange, of which, it would appear, the police were not informed.

On the day of the agreed-upon exchange, there was a confusion of signals. The director of the museum was away, the curator who had been aware of the negotiations had left the institution, and no one was available who was familiar with the arrangements. Two staff members, having been informed of the plans, went to the gallery to authenticate and receive the works. The museum, but not the gallery, then informed the police, who arrived on the scene and arrested

The Suer Gets Sued

everyone present. While the museum employees were released immediately, the police express residual doubts about whether the museum and gallery personnel had been acting in good faith, and whether they had not been involved in some sort of conspiracy.

Unofficial sources at the museum complain that the police failed to follow up any leads, and forced them to go forward alone; the police, on the other hand, accuse the art world of a "conspiracy of silence" in hushing up the affair. Whatever the facts may be, it seems that in this case a valuable opportunity has been lost to prosecute a kind of criminal activity that has become all too common.

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Two months ago, we ran the story of how stockbroker Stuart Travis, then working for Lehman Brothers, Kuhn, Loeb of New York, had unsuccessfully sued Sotheby's and two of its employees for what he said was a slanderous and malicious appraisal of a picture he had bought at auction as a Sir Joshua Reynolds, but which Sotheby's Brenda Auslander had later appraised for gift purposes as a Tilly Kettle, worth only a fraction of what a Joshua Reynolds might have been worth. (See *SSA*, Dec 82).

Travis was asking in his lawsuit for the humongous sum of $12.45 million (later raised to $41 million) in damages. He needed the gift tax appraisal for a proposed donation to the Metropolitan Museum, it seems, to offset a 1978 income he testified was over $1 million.

Now, it seems that Travis himself and his former employer, Lehman Brothers, Kuhn, Loeb, Inc., are being sued for the manner in which a client says he acquired that income. A $150 million class action suit filed in federal court in Chicago by investor Francis Wagner claims that Travis had a serious addiction to gambling and that his firm knew it but kept him on because he was the second highest producer of commissions. Wagner's suit claims Travis "churned" his investment account, turning it over 8.23 times in 1978 (2.63 times in August alone, when the complaint says Travis spent the whole month at Saratoga Racetrack) to earn $7,366.92 in commissions from Wagner's account alone for the year 1978. In five years of investing with Travis, Wagner says he lost his initial investment of $174,000, paid commissions of $402,000, paid interest to Lehman of $594,000, and had to borrow another $1.3 million from a bank to pay off margin debt.

Lehman's spokesman Saul Cohen said the Wagner suit was "without merit" in an interview published in *Securities Week*, a McGraw-Hill newsletter, but there are two lawsuits pending in federal court in Georgia against Lehman alleging similar conduct by Travis. We'd say watch the financial pages for this one. It could be as interesting as the Reynolds-Kettle story.

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Recoveries

Paintings

BRICHER, A.T. Early Autumn, Esoupus Creek (*SSA*, Nov 82, no 1096).
DELACROIX, H.E. Arab Market Scene (*SSA*, Nov 82, no 1139).
DUNTON, W.H. The White Horse (*ATA Newsletter*, May 79, no 4).
FECHIN, N. Portrait of Eya (*ATA Newsletter*, May 79, no 5).
GASPARD, L. Old Moscow (*ATA Newsletter*, May 79, no 7).
GASPARD, L. Pearl River at Canton (*ATA Newsletter*, May 79, no 8).
GASPARD, L. Peking Street Scene (*ATA Newsletter*, May 79, no 9).
GASPARD, L. Procession of the Last Living Buddha in Outer Mongolia (*ATA Newsletter*, May 79, no 11).
GASPARD, L. Tunis (*ATA Newsletter*, May 79, no 6).
GOODWIN, A.C. Brooklyn Bridge (*SAA*, Nov 82, no 1103).

Prints and Drawings

BOULET, B. Rue Lafayette (*SAA*, Oct 82, no 1029).
CHAPLIN, M. French Landscape (*SAA*, Oct 82, no 1030).
CHAPLIN, M. Grand Union Canal (*SAA*, Oct 82, no 1031).
CLARK, J. Summer Pond (*SSA*, Oct 82, no 1028).
JAMESON, S. Moor Dirack (*SAA*, Oct 82, no 1034).
KING, S. In the Greenhouse, April Cottage Garden II, Buttermere (*SAA*, Oct 82, no 1035).
PERRY, C. Dorset Summer (*SSA*, Oct 82, no 1036).
TREVELYAN, J. Grand Union Canal (*SAA*, Oct 82, no 1037).
TREVELYAN, J. Lock-Keeper's Cottage (*SAA*, Oct 82, no 1038).

Decorative Arts

Jewelry Box. Italian, 14th-15th c (*Index of Stolen Art/1977*, no 77.378.2).

'Social Register' Burglars Plead Guilty

Since the summer of 1980 a wave of night-time burglaries has plagued the affluent towns of Bedford, New York and Greenwich, Cos Cob, and Darien, Connecticut. In each case, the method has been the same — the burglars have come in when the house was dark, cut burglar alarms and telephone wires, and made off not with television sets or stereo equipment, but with valuables such as silver, jewelry, and fine arts. 50 such incidents were reported in Greenwich over the last two years, 25 more were experienced in Bedford, and more than a dozen took place in surrounding areas. The police believe that these burglars may have been responsible for 200 home invasions, involving $12 million in property, since 1980.

Police authorities were at a loss to account for a rationale in the choice of victims until last July, when a resident of New Canaan, whose home was burglarized of a gold pocket watch (*SSA*, Sep 82, no 876), commented that he lived so inostentatiously that he felt he could have been targeted for theft only through his listing in the *Social Register*. Checking back, the police — who had long known that the victims shared some common society link — found that every victim, with his address and particulars, was included in the *Social Register*. From that time, they seemed to close in on the burglary operation. A nationwide all-points alert provided them with information from Massachusetts, where three men had been suspected of a similar siege of thefts in 1978. Shortly after this information was received, it was learned that the same three men had been picked up, but not detained, in Greenwich ten days earlier.

On October 4, the men, identified as Dennis Quinn, Raymond Flynn, and Charles Gallagher, had a flat tire while crossing the Throgs Neck Bridge. The police, who by that time were close on the trail of their activities, swooped down and arrested them. In the car they found silver from a burglary the same day in Princeton, NJ, and the offending *Social Register* (two copies, with check marks next to some of the entries).

In December, the men pled guilty to interstate transport of the property stolen in the Princeton theft, and in February they were sentenced. Flynn, who had a substantial record of previous convictions, was sentenced to 5 years in prison; Gallagher was sentenced to four years, and Quinn to 18 months in jail. To date, none of the vast quantity of stolen goods has been recovered, but FBI sources state than an investigation is ongoing to identify the fences who disposed of the goods. The authorities hope that, confronted with jail sentences, the thieves themselves might choose to provide some information about how they disposed of their wares.

In this issue:

Sacred Indian Idols

In the fall of 1978 the Hopi Indians of Shungopavi Village, Arizona, sustained a tragic theft of four idols from a sacred shrine on their reservation. One year later, one of the idols was recovered by the FBI and the Hopi Bureau of Indian affairs from one of the thieves, who is said to be a pot hunter. Since that time none of the other idols has been seen.

The idols, called Talàtümsi, are of the Corn Maiden Spirit, the Male Spirit and the Female Spirit. They were made of cottonwood over 100 years ago and are of great importance to Hopi religious observances. See number 368.

Winter Antiques Show

Two exhibitors at the Winter Antiques Show at the 7th Regiment Armory in Manhattan lost the entire contents of their booths when the vans they rented to transport the antiques back to their shops were stolen. Both dealers rented trucks from the Jartran Truck Rental company and both dispatched the drivers from the armory in the early afternoon.

Patty Gagarin hired a driver whom she had used before to deliver the sold items along the way and return the unsold antiques to her Fairfield, Connecticut gallery. The driver, Stafford Borg, stopped briefly at the home of a friend a few blocks from the armory. When he came downstairs the truck was missing.

Lawrence E. King of Monroe Center, Illinois, directed his driver, an employee of the gallery, and a Texas antique dealer who was accompanying him, to make a stop in Connecticut before returning to Illinois. The two left the locked truck in the parking lot of a Burger King just off the Connecticut Turnpike in Norwalk and returned to find the truck had vanished mysteriously.

Jartran neglected to notify the police for several weeks that both trucks were returned to the same outlet in New Jersey two days after the thefts. At present, authorities have leads indicating that the antiques may be in California and they are pursuing the investigation there.

The best documented pieces from Patty Gagarin's booth are published in this issue. Numbers 136, 138, 144, 285 and 311-29.

Bad Checks — Europe

Francis Buxareo, a Canadian citizen from Uruguay, was arrested last fall in Toronto and charged with possession of stolen property. The stolen property in question included three paintings, by Friesz, Buffet and Petitjean, and a drawing by Signac, which he had brought into the country from Europe last summer. The paintings were purchased from Paris galleries last July and paid for with a check against insufficient funds. By the time the police arrested Buxareo, he said he had disposed of the art works in New York City.

Buxareo apparently went on a buying spree in Europe last summer, passing bad checks in Lisbon, Paris, Switzerland and London as payment for works of art. The four paintings, claimed in Paris and Basel, are numbers 201, 204, 206 and 266.

More Bad Checks — Stateside

In a scheme reminiscent of Charles Heller's operation (*SAA*, Oct 82 and Jan/Feb 83), a man identified as Robert Whitney has bought a Chinese Export painting from a Boston gallery with a bogus certified check. Whitney established a relationship with the gallery over a period of three to four months, impressing the proprietor with his appearance and knowledge of the art world. He initially indicated that he was interested in acquiring a painting for his mother to give to the Museum of the American China Trade in Milton, Massachusetts. Later he contacted the gallery to say that his mother had changed her mind, but that he himself would like to purchase the painting he had selected while visiting the shop. Whitney made several calls to the gallery before finally setting a date to pick up the painting on Saturday, February 19, 1983. He failed to show up on that day, but called the following Monday to say he was detained in New York and was unable to come for the painting. He was sending Eric Goldman in his place. Goldman, a 20-25 year old white male, turned up with a certified check and left with the painting. Efforts to call the bank about the check before he left were unavailing since it was Washington's birthday, a bank holiday.

This incident is similar to a number of events in New York City involving a white male in his late 20's or early 30's, of slender build and about 5'11" tall (a description similar to Whitney's) who has ordered thousands of dollars worth of merchandise from several shops. The individual identified himself as Mike Brodney of Brodney Gallery of Fine Arts, a legitimate gallery in Boston. In an effort to establish credibility with the owners, Brodney displayed a $53,000 check from Sotheby's which has been determined to be bogus. So far, he has actually succeeded in purchasing an icon and an art deco print for $1200 from one shop.

In addition to the similarities in physical description between Whitney and Brodney, both have drawn checks from the South Weymouth Savings Bank and both checks were numbered 289. The account number and the names on the checks were different.

The Chinese Export painting is number 370.

New York dealer David Tunick lost four Piranesi etchings and a Bolswert engraving last November in yet another deal involving a bad check. The buyer, who was well-spoken and knowledgeable about the art world, represented himself as Julius Duchin, a building contractor. His identity and check both proved bogus. Duchin is a white male, about 45 years old, six feet tall, somewhat overweight at about 200 lbs. He has brown eyes, brown curly hair which is balding and a double chin. He was wearing a sport coat, slacks and a tie.

The prints are numbers 248 and 268-71.

The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 18th Century

136 Child in a Yellow Dress, late 18th c. Oil on canvas. Holds a whip. *83.52.12. New York, NY. 31 Jan 83.

American, 19th Century

137 BARD, John (1815-56). Hudson River Steamer. Oil on canvas. 82.483.1. Pine Bush, NY. 6 Sep 82.

138 BELKNAP, Zedekiah (1781-1858). Mother and Child. On wood panel with a crack completely through running lengthwise on right side. Mother wears a white dress with two high white lace collars, a blue belt and a red shawl. Child also wears white. Background is soft green. *83.52.23. New York, NY. 31 Jan 83.

139 BLAKELOCK, Ralph Albert (1847-1919). Woodland Scene with Mountain Brook. Oil on canvas. Approx 61 × 91.4 cm. 82.483.8. Pine Bush, NY. 6 Sep 82.

140 BREWERTON, George Douglas. Summer Lake Scene. Pastel. Approx 25.4 × 30.5 cm. Framed in a carved rosewood shadow box. 82.483.2. Pine Bush, NY. 6 Sep 82.

141 BREWERTON, George Douglas. Mill Dam at Troy, New York. Pastel. Approx 25.4 × 30.5 cm. Framed in a carved rosewood shadow box. 82.483.3. Pine Bush, NY. 6 Sep 82.

142 DECKER, Arthur. Water Landscape—Brook Flowing among Trees. Oil on canvas. 86.4 × 61 cm. 82.483.6. Pine Bush, NY. 6 Sep 82.

143 DOUGHTY, Thomas (1793-1856). Winter Scene. Oil on canvas. Approx 30.5 × 45.7 cm. Depicts a tavern with an attached shed. 82.483.10. Pine Bush, NY. 6 Sep 82.

136

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144 Farm Scene. Oil on canvas. Approx 30.5 × 50.8 cm. *83.52.13. New York, NY. 31 Jan 83.

145 FARRER, Henry (1843-1903). Windmill. Watercolor. Approx 25.4 × 20.3 cm. 82.481.2. Boston, Ma. Mid-Sep 82.

146 GIFFORD, Sanford Robinson (1823-80). Sketch in the Woods of the Catskills, 1873. Oil on canvas. 27.3 × 22.2 cm. Initialed: SRG. Dated: October 14, '73. Inscribed l/l: Catskills. Numbered and stamped on reverse: 22, S.R. Gifford Estate Sale. *83.16. New York, NY. Jan 83.

147 HEADE, Martin Johnson (1819-1904). Girl on a Hillside. Oil on canvas. 31.2 × 53.7 cm. *83.23.9. San Francisco, Ca. Fall 82.

148 HEYDE, Charles Louis (1822-92). Shelbourne Point, Lake Champlain. Oil on canvas. 27.9 × 61 cm. Label on back: Dominion Gallery stock no C6724. *82.501.1. Montreal, Canada. 27 Nov 82.

149 Portrait of Joseph Michael Doran, ca 1850. Oil. 91.4 × 76.2 cm. Man of slim build with grey to white hair and wearing a black suit is holding pince-nez glasses in his hand. 83.19.1. Shavertown, Pa. 30 Dec 82.

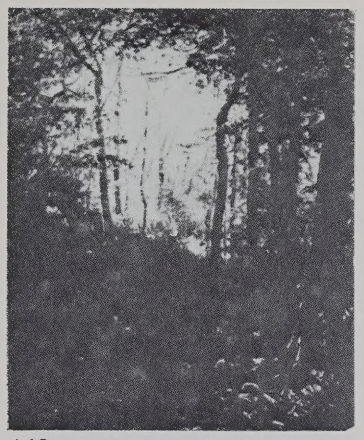
American, 20th Century

150 AVERY, Milton (1893-1965). Lazy Day, Provincetown, 1944. Watercolor. 67.3 × 75 cm. *83.23.6. San Francisco, Ca. Fall 82.

151 AVERY, Milton (1893-1965). Watercolor. 35.6 × 51 cm. Signed l/r: M. Avery. Man seated, only back shown. He wears a long red robe or cape and large yellowish hat. 82.500. New York, NY. Nov 82.

152 BURCHFIELD, Charles (1893-1967). Delicious Rain, 1917. Watercolor on paper. 51 × 35.6 cm. Signed and dated l/r. Inscribed on reverse with a poem. *82.504.2. Boston, Ma. Nov 82.

153 COLE, Alphaeus P. (b Paris, 1876). Mother and Child. Oil on canvas. 96.5 × 71.1 cm. *82.524.1. West Hollywood, Ca. 25 May 82.



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154 LOMBARDI, Gina. Paintings (fourteen). Watercolor, wax resist on Masa rice paper. 78.7 × 53.3 cm each. Titles: Afternoon Rest; Anne; April; Celebration of Spring; Island Girl; Marisa; Michelle; Morning Song; Preparing for the Dance; Sharing Life; Solitary Dance; Spring Walk; Summer Day; Woman. *83.46.1-14. Croton-on-Hudson, NY. 21 Jan 83.

155 MASSIN, Eugene (b 1920). Four Dancers in Practice Clothes. Oil on canvas. 10.2 × 8.9 cm. Signed l/r. Bright colors. 82.487. Miami Beach, Fl. Oct 82.

156 MENOCAL, Richard de. King of Hearts. Tempera. Approx 56 × 76.2 cm. *83.44.2. Winchendon, Ma. Jan 83.

157 MURPHY, Stanley (b 1922). Bouquet. Oil on gesso panel. 29.8 × 20 cm. Blue and white patterned cup vase with white four-petaled flowers, purple flowers and tiny white flowers against a black background. 82.488.3. West Tisbury, Ma. Fall 82.

158 MURPHY, Stanley (b 1922). Bouquet. Oil on canvas backed with masonite panel. 30.2 × 18.7 cm. White cup with white and orange pansies and blue stalk flowers against a black background. 82.488.4. West Tisbury, Ma. Fall 82.

159 MURPHY, Stanley (b 1922). Bouquet. Oil on gesso panel. 20 × 30.2 cm. Signed. Yellow and purple pansies and small white and blue flowers in a blue and white patterned dish against a black background. *82.488.6. West Tisbury, Ma. Fall 82.

160 MURPHY, Stanley (b 1922). Bouquet. Oil on gesso panel. 40.5 × 28.3 cm. Signed. Three white and lavender petunias and other flowers in a glass against a blue background. 82.488.7. West Tisbury, Ma. Fall 82.

161 MURPHY, Stanley (b 1922). Bouquet. Oil on gesso panel. 30.5 × 20 cm. Orange, white and blue flowers in a metal cup against a light blue background. *82.488.8. West Tisbury, Ma. Fall 82.

154

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162 MURPHY, Stanley (b 1922). Bouquet. Oil on gesso panel. 30.5 × 22.5 cm. Blue and white patterned cup filled with yellow pansies and blue bachelor buttons. *82.488.9. West Tisbury, Ma. Fall 82.

163 MURPHY, Stanley (b 1922). Daisies in a Glass Vase. Oil on canvas backed with masonite panel. 22.9 × 17.5 cm. Dark green background. 82.488.5. West Tisbury, Ma. Fall 82.

164 MURPHY, Stanley (b 1922). Nova Scotia Bouquet. Oil on gesso panel. 37.8 × 26.4 cm. An orange cup-shaped vase containing yellow, orange and white flowers along with long, pointed leaves and ferns. 82.488.1. West Tisbury, Ma. Fall 82.

165 MURPHY, Stanley (b 1922). Nova Scotia Tideline. Oil on gesso panel. 29.8 × 39.1 cm. Depicts underwater plants and shellfish. 82.488.2. West Tisbury, Ma. Fall 82.

166 NEMETHY, Albert Sr. Railroad Scene in Winter — O&W Mountaineer Locomotive No 405 Halted on New Vernon Crossing for All Clear for Tunnel. Oil on canvas. 61 × 121.9 cm. 82.483.4. Pine Bush, NY. 6 Sep 82.

167 NEMETHY, Julian. Steamer. Oil. Approx 40.6 × 50.8 cm. 82.483.5. Pine Bush, NY. 6 Sep 82.

168 NEMETHY, Veronica. Alexander Hamilton Steamer Leaving Newburgh Pier. Oil on canvas. Approx 81.3 × 116.8 cm. 82.483.7. Pine Bush, NY. 6 Sep 82.

154

169 NERI, Manuel (b 1930). Gesture Study No 10, 1980. Oil, crayon and turpentine. 57.2 × 45.7 cm. Signed l/r. *83.23.8. San Francisco, Ca. Fall 82.

170 STEINBERG, Saul (b 1914). Rain on Hiroshege Bridge. Watercolor and ink on paper. 83.2 × 105.4 cm. Signed: ST 79. The picture is divided into two parts by a horizontal line. The lower half depicts a highly stylized bridge being crossed by rubber-stamp figures. A thin column of rain is falling on the bridge. 82.486. New York, NY. 28 Sep 82.

171 WIEGHORST, Olaf (b 1899). Two Paintings. Takin' a Breather. Killin' Time. Ink and watercolor on cream paper. 19.7 × 14.6 cm. *82.503. Laguna Beach, Ca. Nov 82.

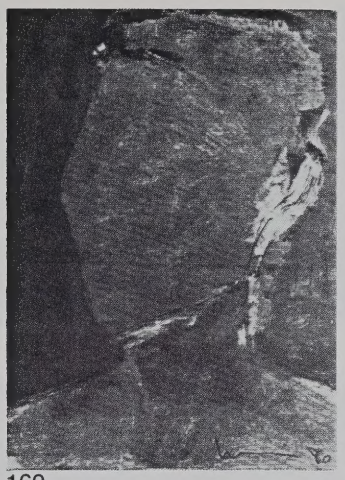
172 WILEY, William T. (b 1937). Show, Shuttle and Plain, 1972. Watercolor on paper. 76.2 × 57.8 cm. Inscribed on bottom. *83.23.7. San Francisco, Ca. Fall 82.

Austrian, 20th Century

173 BRAUER, Erich (b 1929). Korallenfeind, 1982. Oil on carton. 30.5 × 23 cm. Signed l/r. *83.20. Hamburg, Germany. 10 Dec 82.

Canadian, 19th Century

174 KRIEGHOFF, Cornelius (1815-72). Clearing the Land (Longeuil), 1846. Oil on canvas. 44.5 × 69.5 cm. Signed l/r on a rock. Labels with stock numbers on back: G8080 and A2794. *82.501.2. Montreal, Canada. 27 Nov 82.



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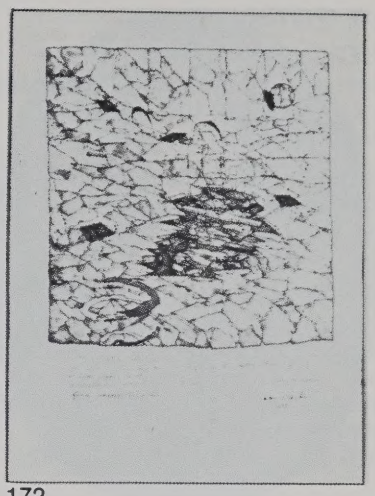

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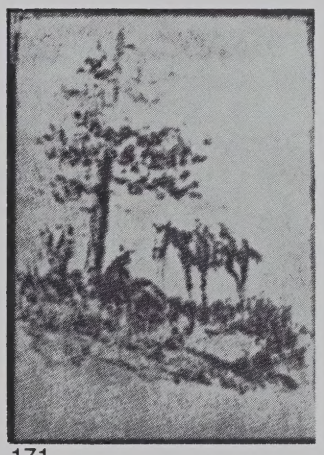

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Dutch, 17th Century

175 BERCHEM, Nicolaes (1620-83). Mediterranean Port Scene. Oil on panel. 40.6 × 54.6 cm. *82.489.1. London, England. Fall 82.

176 DUCK, Jacob (1600-60). Cavalier and Lady in a Guardroom. Oil on panel. 25.4 × 17.8 cm. *82.489.2. London, England. Fall 82.

177 HEYDEN, Jan van der (1637-1712). Landscape with Figures, Rocks and Buildings. Oil on panel. 24.1 × 29.8 cm. Signed with a monogram. Several figures are walking on a path. A row of buildings runs parallel to the path. *82.489.3. London, England. Fall 82.

Dutch, 19th Century

178 VERBOECKHOVEN, Eugene (1798-1881). Two Deer Lying Down. Oil on wood panel. Approx 20.3 × 30.5 cm. 82.483.9. Pine Bush, NY. 6 Sep 82.

English, 18th Century

179 ANDERSON, William (1757-1837). Beach Scene. Oil on panel. 12.7 × 16.5 cm. Depicts two figures walking along a beach with a small sailing vessel seen on the calm sea. 82.490.2. London, England. Fall 82.

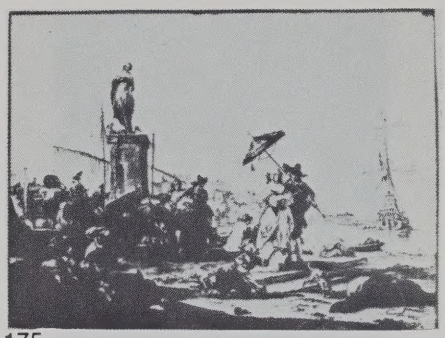
180 ANDERSON, William (1757-1837). Shore Scene with Stormy Sea. Oil on panel. 12.7 × 16.5 cm. Two figures are on the shore at the left, while a turbulent sea batters a small vessel against the rocks. *82.490.1. London, England. Fall 82.

English, 19th Century

181 BONNINGTON, Richard Parkes (1802-28). Unloading Fish. Oil on panel. 28.6 × 38.7 cm. *82.489.5. London, England. Fall 82.

182 CONSTABLE, John (1776-1837). Undershot Mill at Gillingham. Oil. 26.7 × 32.4 cm. *82.489.4. London, England. Fall 82.

183 NOYES, Robert (ca 1780-1843). Sedgley Park, 1826. Watercolor on paper. 61 × 91.4 cm. *82.491. London, England. Fall 82.



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Flemish, 17th Century

184 The Alchemist. 90 × 120 cm. *83.11.1. Castel Gandolfo (Rome), Italy. 16 Sep 81.

185 BROUWER, Adriaen, After. Landscape with Figures. On wood. 28.5 × 36 cm. Inv no MNR 914. Three figures huddled in a circle at lower left. Hilly landscape with trees and buildings behind them. Cloudy sky. *83.26.3. Paris, France. Feb 79–Apr82.

186 KEERINCX, Alexander (1600-52). Wooded Landscape with Hunters, 1619. 37.5 × 56 cm. *83.32. Antibes, France. Aug 81.

Flemish, 18th Century

187 LINT, van. Panoramic View of Terracina, 1700. 40 × 29.5 cm. Signed: Van Lind. 82.204.2. Turin, Italy. 14 Feb 82.

French, 17th Century

188 LARGILLIERE, Nicolas de (1656-1746). Portrait of Madame Bouhier. Oil on canvas. Oval 83 × 66 cm. *82.441.1. Paris, France. 1982.

189 Portrait of Jacques de la Scaris d'Urfé, 1656. 80 × 60 cm. Half-length portrait of a bearded man. Bears an inscription across the top. *83.35.13. St. Etienne Le Molnard, France. 14 Oct 82.

190 St. Thomas Aquinas. Classified Historic Monument. *83.25. Bois les Baronnis, France.

French, 18th Century

191 DAVID, Jacques-Louis (1748-1825). Nude Male Figure. Oil on canvas. 65 × 54 cm. Signed: David. *82.441.2. Paris, France. 1982.

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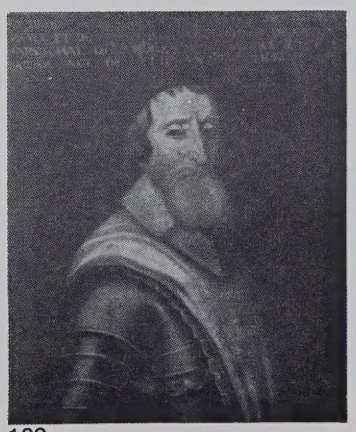

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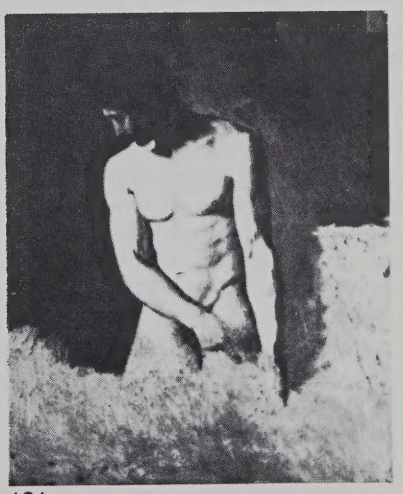

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192 FRAGONARD, Jean-Honoré, (1732-1806), Attributed. Rural Repast. Oil on wood. 53.3 × 73.6 cm. Ref: not in G. Wildenstein. *82.441.3. Paris, France. 1982.

193 Launching a Dirigible. Oil. 80 × 63 cm. *83.48. Parcay-Meslay (Indre et Loire), France. Nov 81-Sep 82.

194 VERNET, Claude Joseph (1714-89). Fisherman, 1776. 39 × 32 cm. Signed: J.C. Vernet. Two fishermen and children are leaving the scene which contains a tower. 82.204.1. Turin, Italy. 14 Feb 82.

195 VIEN, School. Mythological Scene. Oval on wood. 20 × 25 cm. Inv no R.F. 3071. *83.26.5. Paris, France. Feb 79–Apr 82.

French, 19th Century

196 BOILLY, Louis-Leopold, After. Portrait of Pierre-Paul Royer-Collard. Oil. 22.5 × 17.5 cm. Inv no R.F. 2626. *83.26.2. Paris, France. Feb 79-Apr 82.

197 BOUDIN, Eugène (1824-98). Rivière et paysage. Oil on canvas. 53.3 × 45.7 cm. *83.79.1. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

198 DIAZ de la Peña, Narcisse Virgile (1808-76). Mythological Figures. Oil on canvas. 55.9 × 45.7 cm. *82.524.4. West Hollywood, Ca. 25 May 82.

199 GAUGUIN, Paul (1848-1903). Landscape with Skaters. Oil on canvas. 63.5 × 53.3 cm. *83.79.17. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

200 HENNER, Jean Jacques (1829-1905). Portrait of a Girl in Red. Oil on canvas. 47 × 38.7 cm. Signed l/c: J.J. Henner. *82.524.2. West Hollywood, Ca. 25 May 82.

201 PETITJEAN, Edmond Marie (1844-1925). River Landscape. Oil on canvas. 61 × 66 cm. Two figures in the foreground, one at the river's edge and one on the path. *83.84. Paris, France. Jun-Jul 82.

202 RAVAISSON-MOLLIEN, Félix (1813-1900). Portrait of the Artist, 1892. Oil. 35 × 24.5 cm. Signed and dated c/r. *83.26.4. Paris, France. Feb 79-Apr 82.

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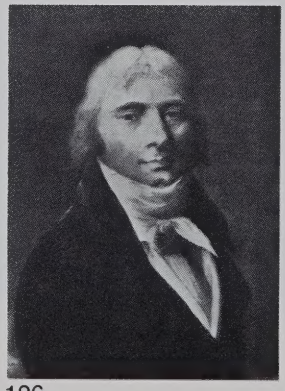
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French, 20th Century

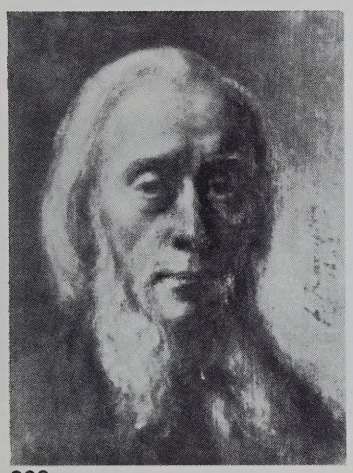
203 ARP, Jean (1887-1966). Tête-nomorils, 1962. Oil on pavatex. 80 × 78 cm. *82.505.1. Milan, Italy. Nov 82.

204 BUFFET, Bernard (b 1928). Still life, 1883. Oil on canvas. 66 × 61 cm. Signed and dated u/r. Lighted candle, skull and chain on a table with blue checked cloth against a yellow background. *83.83. Paris, France. 7 Jul 82.

205 DONGEN, Kees van (1877-1968). Tête de femme. Watercolor. 38.1 × 25.4 cm. *83.79.3. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

206 FRIESZ, Emile Othon (1879-1949). Landscape with Figures. Oil on canvas. Approx 71.1 × 50.8 cm. Figures in foreground and middleground with a green background. *83.43. Paris, France. 1 Jul 82.

207 LAURENCIN, Marie (1883-1956). Trois danseuses. Oil on canvas. 26.7 × 34.9 cm. *83.79.18. Burnaby, British Columbia. 4 Mar 83. *Recovered.*



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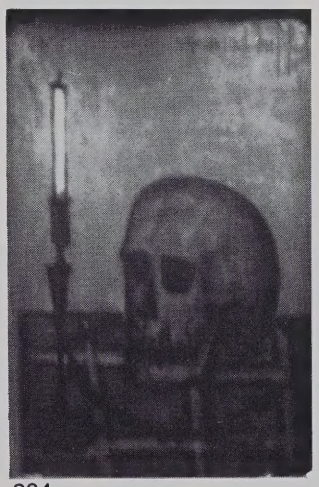

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208 RENOIR, Pierre Auguste (1841-1919). Coco. Oil on canvas. *83.79.11. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

209 RENOIR, Pierre Auguste (1841-1919). La ferme. Oil on canvas. 14 × 21.6 cm. *83.79.10. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

210 RENOIR, Pierre Auguste (1841-1919). Maison à Cagnes, ca 1905-8. Oil on canvas. 26.7 × 29.2 cm. *83.79.9. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

211 RENOIR, Pierre Auguste (1841-1919). Paysage avec personnages. Oil on canvas. 55.9 × 71.1 cm. *83.79.14. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

212 RENOIR, Pierre Auguste (1841-1919). Peasant Child with Dog. Oil on canvas. 25.4 × 41.9 cm. *83.79.13. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

213 RENOIR, Pierre Auguste (1841-1919). Seated Woman in Peasant Dress, ca 1891-1906). Oil on canvas. 29.2 × 24.8 cm. *83.79.12. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

214 VALTAT, Louis (1869-1952). Jeune femme au vase de fleurs, 1920. Oil on panel. 33 × 17.8 cm. *83.79.15. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

215 VLAMINCK, Maurice de (1876-1958). Maison dans la neige. Oil on canvas. 50.8 × 71.1 cm. *83.79.16. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

German, 15th Century

216 North German. Pietà, first half of 15th c. On wood. 36 × 26 cm. Inv no R.F. 2306. *83.26.6. Paris, France. Feb 79-Apr 82.

German, 19th Century

217 GAUGENGIGL, Ignaz-Marcel (1855-1932). Troubador, ca 1883. Oil on panel. 33 × 21.6 cm. Signed u/l: Im Gaugengigl. *82.504.1. Boston, Ma. Nov 82.

218 NOLDE, Emil (1867-1956). Portrait of a Lady. Watercolor. 47 × 33.7 cm. *83.23.4. San Francisco, Ca. Fall 82.

Italian

219 Madonna di Nazareth. Oil on wood. 88 × 55 cm. *82.510. Melfi (Potenza), Italy.

Italian, 15th Century

220 FRA ANGELICO, After. Six Holy Men. On wood. 11.8 × 21.1 cm. Inv no R.F. 310. On a gold ground. *83.26.1. Paris, France. Feb 79-Apr 82.

Italian, 16th Century

221 St. Catherine of Alexandria. Oil on wood. 110 × 90 cm *83.37. Monsanto (Florence), Italy. 9 Dec 81.

Italian, 17th Century

222 ROSA, Salvator (1615-73), Attributed. Thieves Market. 60 × 80 cm. *82.515.5. Florence, Italy. 19 Nov 81.

223 SOLIMENA, Francesco, Attributed (1657-1747). Agar dans le désert. Oil on canvas. 140 × 200 cm. *82.519. Tricase (Lecce), Italy. 22 May 82.

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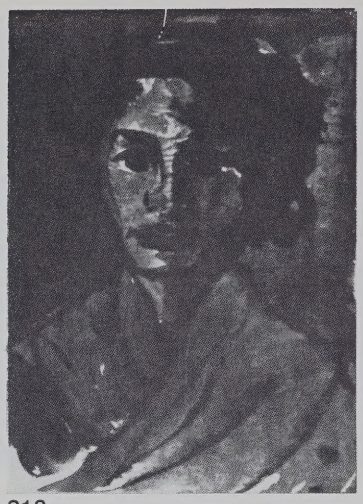

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Italian, 18th Century

224 ZUCCARELLI, Francesco (1702-88), Attributed. Two Women and a View over a Bridge. 60 × 45 cm. *82.515.4. Florence, Italy. 19 Nov 81.

Italian, 19th Century

225 BORRANI, Odoardo (1834-1905), Attributed. Farm with Ox-drawn Cart. 35 × 50 cm. *82.515.3. Forence, Italy. 19 Nov 81.

226 DELLEANI, Lorenzo (1840-1908), Attributed. Landscape at Sunset with Farm and Road. Oil on canvas. 50 × 35 cm. *82.515.2. Florence, Italy. 19 Nov 81.

227 DETTI, Cesare-Auguste (1847-1914). Odalisque, 1877. Oil on canvas. 48.3 × 71.1 cm. *82.524.3. West Hollywood, Ca. 25 May 82.

228 FATTORI, Giovanni (1825-1908). Two Soldiers and a Peasant. Oil on canvas. Two uniformed soldiers on horseback with the horse and rider on the left in left profile while the horse on the right is in front view with the soldier bending down to the right to speak with a peasant. *82.509.1. Ginestrella (Perugia), Italy. 21 May 82.

229 FATTORI, Giovanni (1825-1908), Attributed. Group of Horses with Two Horsemen. Pastel. 50 × 90 cm. *82.515.1. Florence, Italy. 19 Nov 81.

Polish, 20th Century

230 BERMAN, Mieczyslaw (1903-75). Geste, 1947. Photomontage. 38.5 × 25.5 cm. *82.505.3. Milan, Italy. Nov 82.

231 BERMAN, Mieczyslaw (1903-75). L'abre de Noël, 1932. Photomontage. 38.5 × 29 cm. *82.505.2. Milan, Italy. Nov 82.

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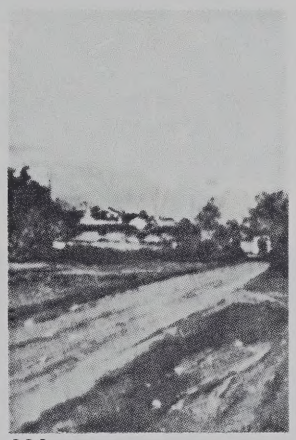

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232 BERMAN, Mieczyslaw (1903-75). Raubritter Portrait, 1943. Photomontage. 39 × 25 cm. *82.505.5. Milan, Italy. Nov 82.

233 BERMAN, Mieczyslaw (1903-75). Surhomme II, 1944. Photomontage. 35.5 × 25.5 cm. *82.505.4. Milan, Italy. Nov 82.

Spanish, 16th Century

234 Dutch School. Children of Juana La Loca and D. Felipe el Hermoso (Diptych). On panel. 29 × 17 cm. *83.7. Madrid, Spain. 18 Jul 82.

Spanish

235 FLORIT, José Sugranes. Approach to the Beach at Jordi Playa de Vilanova. *82.145.13. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

236 LABRO, Joan Llaverias. Cala d'en Trons. *82.145.17. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

237 RODES, Ivo Pascual. Village of Cornudella. *82.145.16. Villaneuva y Geltrù (Barcelona), Spain. 30 Jan 81.

Spanish, 20th Century

238 MIRO, Joan (b 1893). Femme oiseau, 1976. Oil on canvas. 34.3 × 22.9 cm. *83.79.4. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

239 PICASSO, Pablo (1881-1973). Nu assis, 30 Dec 1964. Oil on canvas. 59.7 × 55.9 cm. *83.79.5. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

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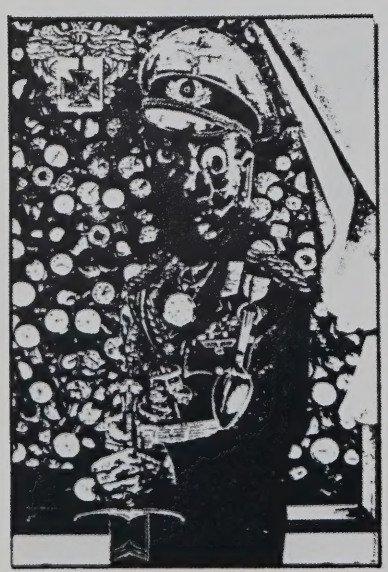
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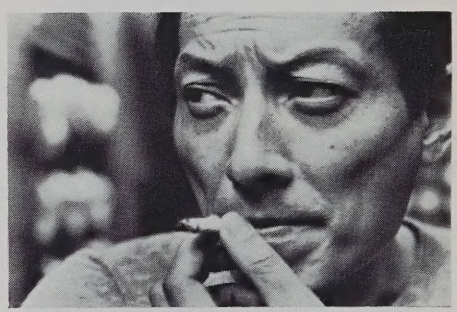
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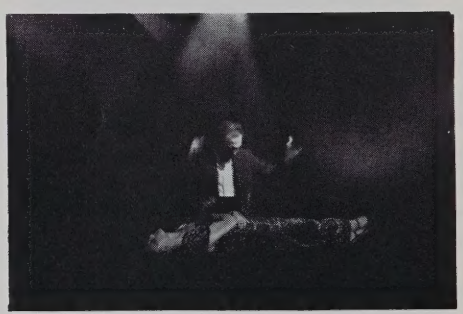
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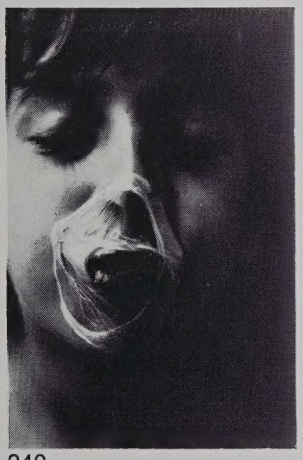
Photographs

American, 20th Century

240 PLACHY, Sylvia. Limelight (six portfolios). Silver prints printed on double weight Oriental New Seagull bromide paper. Image 28 × 35.6 cm on 40.6 × 50.8 cm mat boards. Nos 7-12/50. Each print is titled, dated and signed in pencil by the artist on back. The portfolio is encased in a grey cloth-covered, gold-lettered print box and contains ten prints and a five-page preface consisting of a title page, an introduction by Fred Richen, acknowledgments, table of contents, and a passage from *The Rubaiyat of Omar Khayyam.* The titles of the prints are Richiardi's Magic, Darci Kistler, Dave Kingman, Teddy Bears, Pink Veil, Peking Opera Star Chow Sao-Lin, Clouds of Montana, Santa Clones, Michi and Grandpa, and Gabrielle. *83.13.1-6. New York, NY. 19 Dec 82.



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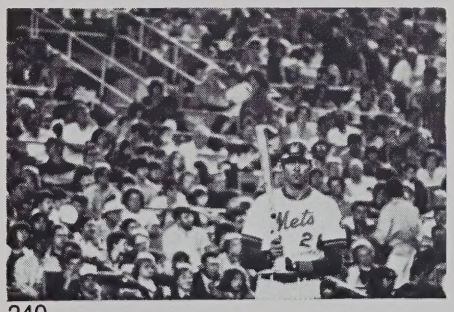

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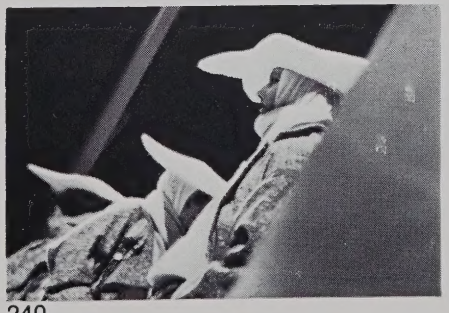

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Prints and Drawings

American, 20th Century

241 BELLOWS, George (1882-1925). Dance in a Madhouse, 1917. Lithograph. 47 × 61.3 cm. No 4/69. *82.485. New York, NY. Fall 82.

242 HOPPER, Edward (1882-1967). Hopper House at Nyack, 1906. Pencil drawing. 31.1 × 25.4 cm. Signed twice l/r: E. Hopper, Jan. 17, 1906. Sheet reinforced with heavy wove paper. *82.481.1. Boston, Ma. mid Sep 82.

243 JOHNS, Jasper (b 1930). Corpse and Mirror, 1976. Color lithograph. 78.1 × 101 cm. Signed l/r. *83.23.1. San Francisco, Ca. Fall 82.

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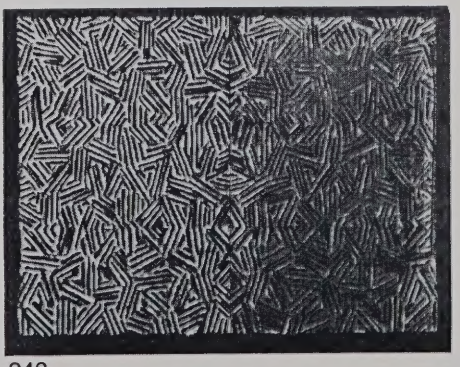

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244 LOMBARDI, Gina. Lithographs. 96.5 × 66 cm each. Signed l/r, numbered l/l, and titled l/c in pencil. Five to twenty artist's proofs from an edition which includes 40 artist's proofs. Eighteen titles: Afternoon Rest; Anne; April; A Day in the Country; Encounter; Ferry Ride; Geisha; Island Girl; Marisa; Nubian Maiden; Nubian Twins; Preparing for the Dance; Sharing Life; Solitary Dance; Spring Walk; Summer Afternoon by the Pond; Tribal Warrior; Washing Clothes. *83.46.15-17. 19-31. 33. 35. Croton-on-Hudson, NY. 21 Jan 83.

245 LOMBARDI, Gina. The Dancers. Lithographs. 91.4 × 61 cm. Signed l/r, numbered l/l, and titled l/c in pencil. Five to twenty artist's proofs from an edition which includes 40 artist's proofs. Two Etyptian women, each holding a ball. Predominantly rust and gold. *83.46.18. Croton-on-Hudson, NY. 21 Jan 83.

246 LOMBARDI, Gina. Summer Day. Lithographs. 66 × 96.5 cm. Signed l/r, numbered l/l, and titled l/c in pencil. Five to twenty artist's proofs from an edition which includes 40 artist's proofs. Girl wearing a light blue dress lying down in a field with her yellow hat beside her. *83.46.32. Croton-on-Hudson, NY. 21 Jan 83.

247 LOMBARDI, Gina. Two Women. Lithographs. Approx 53 × 71 cm. Signed l/r, numbered l/l, and titled l/c in pencil. Five to twenty artist's proofs from an edition that includes 40 artist's proofs. Two seated African women playing with rocks. *83.46.34. Croton-on-Hudson, NY. 21 Jan 83.

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Dutch, 17th Century

248 BOLSWERT, Schelte Adams (1581-1659). Conversion of St. Paul. Engraving. 44.7 × 60.6 cm. Ref: Holst. III, 80, 196. After Rubens. *83.21.1. New York, NY. Nov 82.

French, 19th Century

249 DEGAS, Hilaire Germain Edgar (1834-1917). Danseuse. Charcoal and white chalk. 45.1 × 29.9 cm. 83.79.2. Burnaby, British Columbia. 4 Mar 83.

250 PISSARRO, Camille (1830-1903). Seated Woman in a Bonnet. Pastel. 19.3 × 19 cm. 83.79.8. Burnaby, British Columbia. 4 Mar 83.

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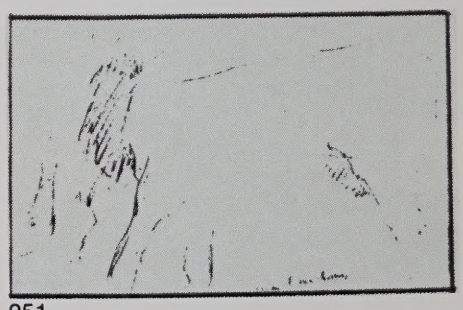

251

French, 20th Century

251 DUCHAMP, Marcel (1887-1968). Cheval, 1904-5. Conte crayon on paper. 13 × 21 cm. Signed l/r. *82.505.7. Milan, Italy. Nov 82.

252 DUCHAMP, Marcel (1887-1968). Femme assise, 1910. Ink and india ink. 33 cm square. Signed l/l. *82.505.16. Milan, Italy. Nov 82.

253 DUCHAMP, Marcel (1887-1968). Head in Profile. Conte crayon on paper. 15.5 × 13.4 cm. Initialied l/r: MD. *82.505.12. Milan, Italy. Nov 82.

254 DUCHAMP, Marcel (1887-1968). Jacques Villon in Profile. Conte crayon on paper. 21 × 13 cm. Initialed l/r: MD. *82.505.11. Milan, Italy. Nov 82.

255 DUCHAMP, Marcel (1887-1968). Jacques Villon's Dog Lying in Profile, 1904-5. Pencil on paper. 10.7 × 17.3 cm. Initialed l/r: MD. *82.505.6. Milan, Italy. Nov 82.

256 DUCHAMP, Marcel (1887-1968). Man and Woman in a Night Club, 1904-5. Conte crayon on paper. 17.3 × 10.7 cm. Initialed l/c: MD. *82.505.8. Milan, Italy. Nov 82.

257 DUCHAMP, Marcel (1887-1968). Man Wearing a Top Hat. Pencil on paper. 17.7 × 10.8 cm. Initialed l/r: MD. *82.505.18. Milan, Italy. Nov 82.

258 DUCHAMP, Marcel (1887-1968). Pulled at Four Pins, 1964. Copper plate etching. 32.5 × 23.5 cm. Signed l/r: Marcel Duchamp 1915-64. Titled in English u/c and in French l/c. *82.505.15. Milan, Italy. Nov 82.

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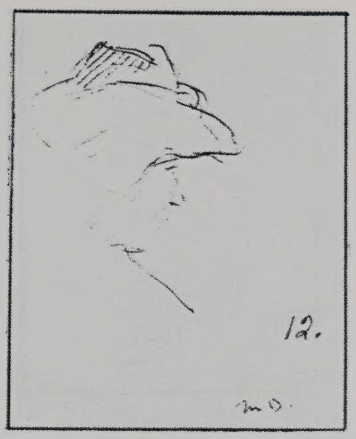

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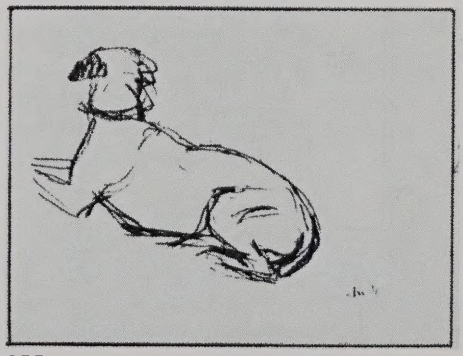
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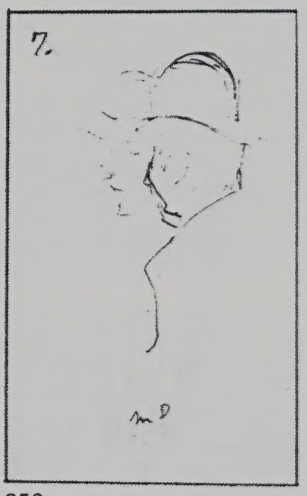

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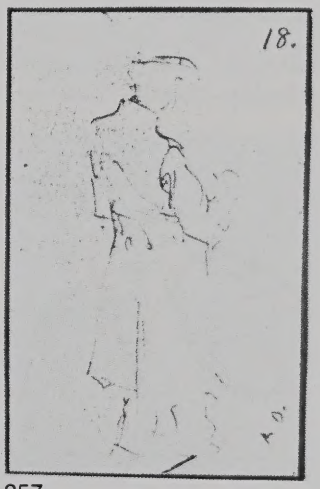

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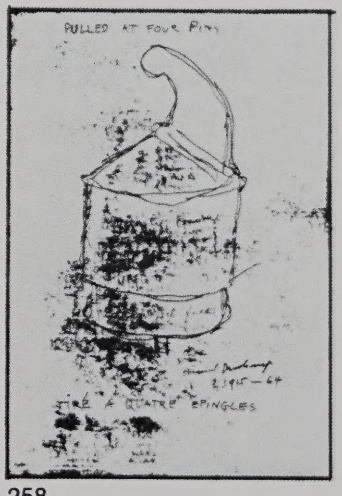


258

259 DUCHAMP, Marcel (1887-1968). Study for Fountain, 1964. Blueprint. 70 × 50 cm. Signed l/r: OK Marcel Duchamp. Inscribed u/c. *82.505.14. Milan, Italy. Nov 82.

260 DUCHAMP, Marcel (1887-1968). Study for Porte-chapeau, 1964. Blueprint. 35 × 50 cm. Signed and inscribed l/r. *82.505.13. Milan, Italy. Nov 82.

261 DUCHAMP, Marcel (1887-1968). Woman's Head with Hat, 1904-5. Pencil on paper. 16.5 × 13.2 cm. Initialed l/r: MD. *82.505.19. Milan, Italy. Nov 82.

262 DUCHAMP, Marcel (1887-1968). Woman's Head with Large Hat. Conte pencil on paper. 21 × 13 cm. Initialed l/r: MD. *82.505.10. Milan, Italy. Nov 82.

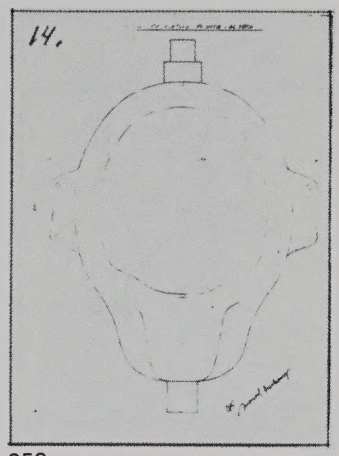
263 DUCHAMP, Marcel (1887-1968). Woman's Silhouette with Hat, 1904-5. Pencil on paper. 17.7 × 10.8 cm. Initialed l/r: MD. *82.505.17. Milan, Italy. Nov 82.

264 DUCHAMP, Marcel (1887-1968). Woman's Silhouette with Hat over the Eye, 1904-5. Conte pencil on paper. 21 × 13 cm. Signed l/r: MD. *82.505.9. Milan, Italy. Nov 82.

265 MATISSE, Henri (1869-1954). Femme à la nature morte, 1946. Drawing. 51.5 × 39.5 cm. Signed l/r. *83.23.2. San Francisco, Ca. Fall 82.

266 SIGNAC, Paul (1863-1935). River Scene, ca 1928. Pencil drawing. 71.1 × 111.8 cm. Bears signature stamp. *83.85. Basel, Switzerland. Summer 82.

267 UTRILLO, Maurice (1883-1955). Lapin Agile. Drawing in black lead. 38 × 28 cm. Signed. 82.42. Paris, France. Fall 82.



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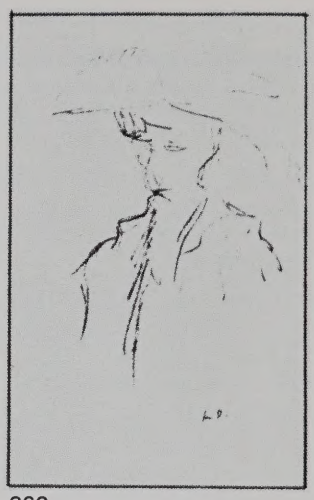
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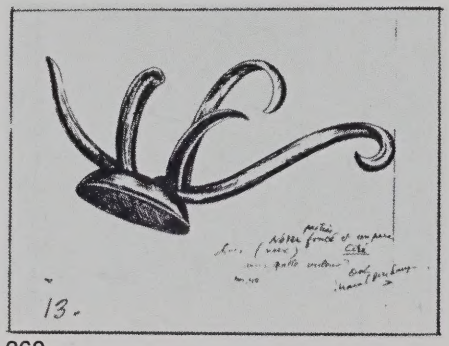

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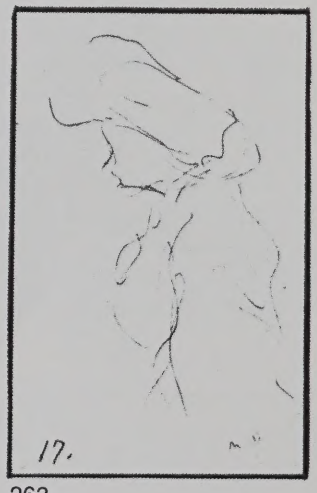

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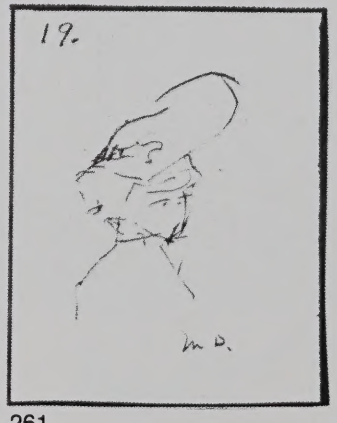

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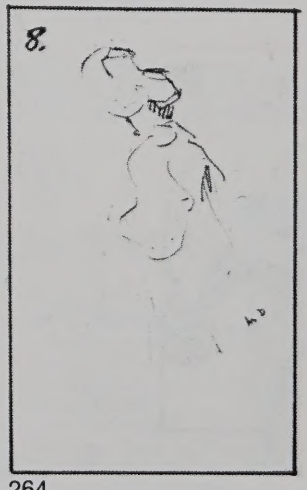

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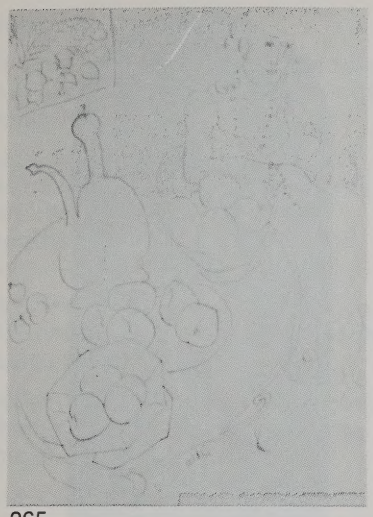

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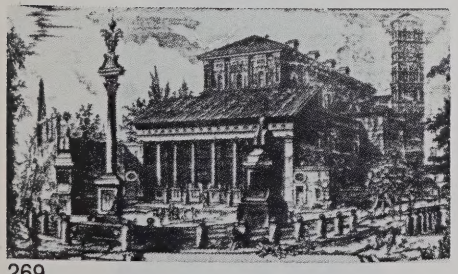

269

Italian, 18th Century

268 PIRANESI, Giovanni Battista (1720-78). Vedute: A Corner of the Forum Romanum, 1756. Etching. 37.8 × 58.8 cm. Ref: Hind 4/iv/vii. *83.21.5. New York, NY. Nov 82.

269 PIRANESI, Giovanni Battista (1720-78). Vedute: San Lorenzo fuori le mura, ca 1753-61. Etching on paper watermarked with a fleur-de-lis in a double circle. 37.5 × 65.3 cm. Ref: Hind 12 ii/v. *83.21.4. New York, NY. Nov 82.

270 PIRANESI, Giovanni Battista (1720-78). Vedute: San Paolo fuori le mura, 1748. Etching on paper watermarked with a fleur-de-lis in a double circle. 40.5 × 62 cm. Ref: Hind 6 iv/ri. *83.21.2. New York, NY. Nov 82.

271 PIRANESI, Giovanni Battista (1720-78). Vedute: Santa Croce in Gerusalemme, 1750. Etching on paper watermarked with a fleur-de-lis in a double circle. 40.4 × 61.4 cm. Ref: Hind 11 ii(?)vi, Robison 11 iii(?)vii. *83.21.3. New York, NY. Nov 82.

Norwegian, 20th Century

272 MUNCH, Edvard (1863-1944). Das Weib, 1895. Etching and drypoint. 40.6 × 57.2 cm. Three ages of woman. *83.23.5. San Francisco, Ca. Fall 82.

Spanish, 20th Century

273 PICASSO, Pablo (1881-1973). Blackamoor. Drawing. 20.3 × 31.7 cm. *83.79.6. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

274 PICASSO, Pablo (1881-1973). Tête d'homme. Ref: Block, vol 1, no 23. *83.79.7. Burnaby, British Columbia. 4 Mar 83. *Recovered.*

Swiss, 20th Century

275 GIACOMETTI, Alberto (1901-66). Portrait d'Annette, 1962. Pencil drawing. 47.6 × 30.4 cm. *83.23.3. San Francisco, Ca. Fall 82.

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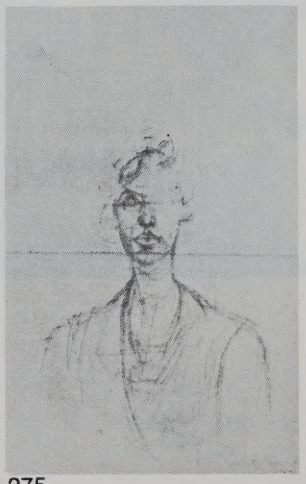


275

Sculpture

American, 20th Century

276 FULOP, Karoly. Two Theatrical Figures. White ceramic. 43.2 × 40.6 × 12.7 cm. *82.524.5. West Hollywood, Ca. 25 May 82.

French, 19th Century

277 MENE, Pierre Jules (1810-79). Two Deer. Bronze. Approx h 20.3 cm. 82.483.11. Pine Bush, NY. 6 Sep 82.

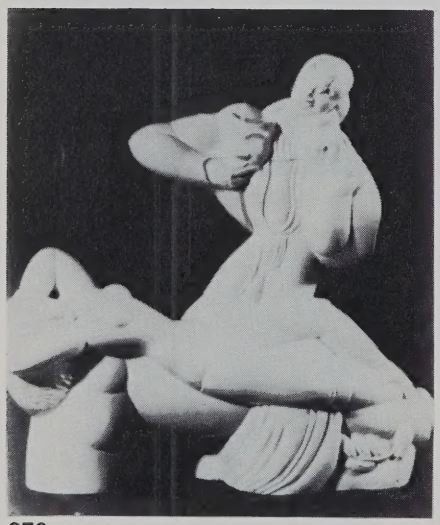
Italian, 15th Century

278 Christ Crowned with Thorns. Polychromed wood. H 120 cm. *83.38. Monterone (Rome), Italy. 9 Jun 82.

Italian, 16th Century

279 Our Lady of the Assumption. Polychromed wood. H of central figure 110 cm; h of angel 90 cm. *82.511. Ficulle (Terni), Italy. 28 May 82.

280 St. Louis, King of France. Gilded wood. H 47 cm. Prov: Historical Institute of the Capuchin monks. Base is decorated with lilies. *82.513.1. Rome, Italy.



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Italian, 17th Century

281 Saint Anthony. Polychromed wood. H 125 cm. *82.512.3. Castel del Monte (Aquila) Italy.

282 St. Francis of Assisi with Two Seraphim. Polychromed wood. H 44 cm. Prov: Historical Institute of the Capuchin monks. *82.513.2. Rome, Italy.

283 Saint Michael. Polychromed wood. H 125 cm. *82.512.2. Castel del Monte (Aquila), Italy.

284 Saint Roch. Polychromed wood. H 130 cm. *82.512.1. Castel del Monte (Aquila), Italy.

284

Ceramics, Pottery, Porcelain

285 American. Pottery. Large collection of mocha and sponge pieces. *83.52.8. New York, NY. 31 Jan 83.

286 Chinese export, 19th Century. Vases (two). Porcelain with ormolu mounts. H 85 cm. *83.41. Isades, France. 9 Apr 82.

287 MEISSEN. Teapot, ca 1713-20. Boettger porcelain. 14 × 15 cm. Straight spout and ear-shaped handle in gilt. Gilt bands around rim, foot rim and edge of cover. Gold chinoiserie scenes decorated by Abraham Seuter depict two seated figures, one smoking, the other patting a frolicking dog, with two servants in attendance fanning them and serving tea. The other scene shows two figures seated at a low table, one holding a potted bush, the other attended by a servant holding a parasol over him. *82.480. Richmond, Va. Fall 82.

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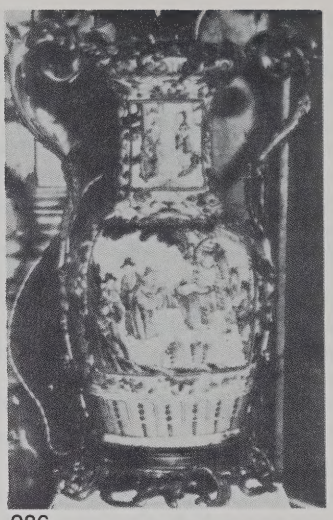

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Clocks, Timepieces, Watches

288 ANSONIA CLOCK COMPANY (New York). Kitchen Shelf Clock, ca 1900-10. Oak case, nickel plated bound dial, steel hands and pendulum, lead bob. 58.4 × 38.1 × 12.7 cm, dial diam 15.2 cm. Eight day, spring rewind, hour and half hour strike, Roman numerals. *83.40.9. Burlingame, Ca. 17 Oct 82.

289 BAILLON, Baptiste. Clock. Marked on dial: Baptiste Baillon. Roman numerals, fleur de lis on dial, mounted on an elephant, a monkey with an umbrella above. *82.81.8. Paris, France. 2 Nov 81.

290 BROWN, J.C. (Forestville). Lyre Wall Clock, ca 1850. Cast brass works, brass bob, wire pendulum, zinc face. 71.1 × 30.5 × 10.2 cm, face 17.8 cm square. Eight day with spring rewind, Roman numerals, painted panel. *83.40.2. Burlingame, Ca. 17 Oct 82.

291 Clock, ca 1800. Brass and gilded bronze. 20 × 10 × 40 cm including base, wt 4-5 kg. Prov: Berlin Museum. *82.84. Berlin, West Germany. 10 Oct 81.

292 COINCON-DAMVANT (Neuchâtel, Switzerland). Clock, ca 1750. Wood case. H 1.1 m. White enameled face, Roman numerals, chimes on the hour, half-hour and quarter hour, federal cross in pyrogravure on back. Case is light blue-green wood decorated with pink and purple flowers and a vine motif in hollow bronze. 82.260.9. Neuchâtel, Switzerland. 11 Jan 82.

293 Cuckoo Clock, ca 1900-20. Wood case and pendulum, brass movement. 43.2 × 30.5 × 20.3 cm, dial diam 12.7 cm. 30 hour, two C.I. weights with brass chain and hand rewind, cuckoo emerges on hour and half hour, white hands and white Roman numerals, hand carved quail on top with five maple leaves. *83.40.7. Burlingame, Ca. 17 Oct 82.

294 DOWNS, Ephraim (Bristol, Ct). Shelf Clock, ca 1810-42. Wood works except verge, embossed wood dial, steel hands. 88.9 × 40.6 × 15.2 cm, dial 30.5 cm square. 30 hour, strikes on hour, two C.I. weights with brass cable and crank rewind, Roman numerals, painted panel. *83.40.6. Burlingame, Ca. 17 Oct 82.

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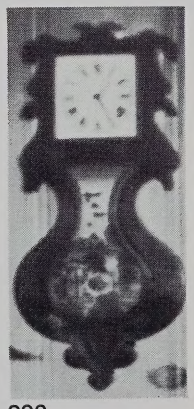

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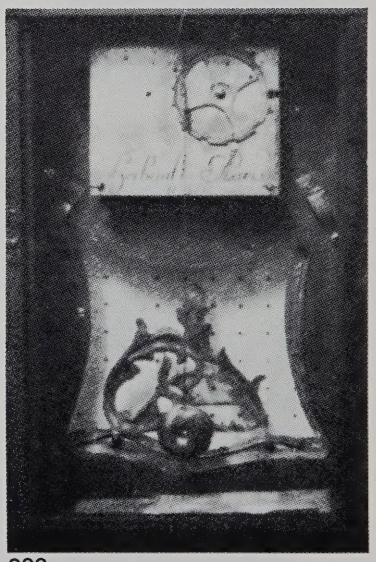

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295 German. Wall Clock, ca 1900. Wood case and pendulum, brass bound enameled face, steel hands. 86.4 × 27.9 × 17.8, face diam 17.8 cm. Eight day, strikes on the hour and half hour, two brass weights with cat gut and crank rewind, Roman numerals, front and side glass panels. *83.40.3. Burlingame, Ca. 17 Oct 82.

296 German. Wall Clock, ca 1900-20. Wood case with front and side glass panels, brass bound enameled dial, steel hands. 71.1 × 30.5 × 17.8 cm, dial diam 15.2 cm. Eight day, spring wound, strikes hour and half hour, compensated pendulum with brass fronted bob, remade case. *83.40.4. Burlingame, Ca. 17 Oct 82.

297 HERBAULT (Paris). Cartel Clock, ca 1750. Black wood case with bronze decorations. H 1.3 m. Signed: Herbault-Paris. Movement no 466. Louis XV style, white enameled face, black numerals, chimes on the hour and the half-hour. *82.260.1. Neuchâtel, Switzerland. 11 Jan 82.

298 Kitchen Shelf Clock, ca 1900. Brass bound dial, steel hands and pendulum, brass plated lead bob. 58.4 × 38.1 × 12.7 cm, dial diam 15.2 cm. Eight day spring rewind, hour and half hour strike, alarm, Roman numerals, ornately carved case. *83.40.8. Burlingame, Ca. 17 Oct 82.

299 LEROY (Paris). Cartel Clock. Wood case decorated with brown tortoiseshell, brass and bronze. H 65 cm. Signed: Leroy-Paris. Regency style with Boulle-style case, face has cartouches, chimes on the hour and the half-hour. *82.260.2. Neuchâtel, Switzerland. 11 Jan 82.

300 Mantel Clock, ca 1900. Brass case, pewter face, brass hands. H 40 cm. Stands on four legs approx 10 cm high. *82.260.7. Neuchâtel, Switzerland. 11 Jan 82.

301 NEW HAVEN CLOCK COMPANY (New Haven, Ct). Shelf Clock, ca 1870-80. Brass bob and works, steel hands, zinc dial. 38.1 × 27.9 × 10.2 cm, dial diam 10.2 cm. Eight day, spring rewind, hour strike, wire pendulum, adjustable bob, Roman numerals, painted upper and lower panels. *83.40.11. Burlingame, Ca. 17 Oct 82.

302 NEW HAVEN CLOCK COMPANY (New Haven, Ct). Shelf Steeple Clock, ca 1880-1900. Brass works, steel hands and pendulum. 53.3 × 30.5 × 12.7 cm, dial diam 15.2 cm. Eight day rewind, hour and half hour strike, Arabic numerals, ornate bob. *83.40.10. Burlingame, Ca. 17 Oct 82.

303 Neuchâtel, Switzerland. Clock, ca 1850. Black wood case. H 90 cm. Movement no 547. White enameled face, black numerals, sun-shaped hands with a red stone in the center, chimes on the hour, half-hour, quarter hour and alarm. Case is decorated with white lead flowers and gold leaf. *82.260.3. Neuchâtel, Switzerland. 11 Jan 82.

304 Neuchâtel, Switzerland. Clock, ca 1850. Black wood case. H 1 m. Movement has three initials. White enameled face, sun-shaped hands, chimes on the hour, half-hour, quarter hour and alarm. Case is decorated with white lead flowers and gold leaf. *82.260.4. Neuchâtel, Switzerland. 11 Jan 82.

305 Neuchâtel, Switzerland. Clock, ca 1850. Black wood case. H 1 m. White enameled face, sun-shaped hands with a red stone in center, chimes on the hour, half-hour, quarter hour and alarm. Case is decorated with white lead flowers and gold leaf, solid bronze door has flowers and foliage in relief. *82.260.5. Neuchâtel, Switzerland. 11 Jan 82.

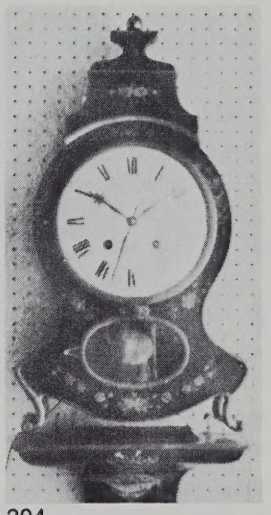
306 Neuchâtel, Switzerland. Clock, ca 1860. Black wood case. White enameled face, Roman numerals, engraved hands, chimes on the hour, half-hour and quarter hour. Case is decorated with white lead flowers. 82.260.8. Neuchâtel, Switzerland. 11 Jan 82.

307 Neuchâtel, Switzerland. Clock, ca 1760. Wood case. H 1 m. White enameled face with a cup, black numerals, engraved hands, chimes on the hour and the half-hour. Case is lilac grey decorated with roses and carnations. *82.260.6. Neuchâtel, Switzerland. 11 Jan 82.

308 ST. GERMAIN. Clock. Gilded bronze. 60 × 50 cm. Marked on lower back: St. Germain. Roman numerals. *82.81.7. Paris, France. 2 Nov 81.

309 THOMAS, Seth (Thomaston, Ct). Shelf Clock, ca 1870-1900. Brass works, steel hands, zinc dial, brass clad lead bob. 63.5 × 38.1 × 11.4 cm, dial diam 22.9 cm. 30 hour, strikes hour, crank rewind, Roman numerals, painted lower panel. *83.40.5. Burlingame, Ca. 17 Oct 82.

310 WRIGHT-BURNEY, J. (Lancaster, England). Wall Regulator Clock. Overall diam 45.7 cm, face diam 35.6 cm. Eight day, sprung wound wood case with key, Roman numerals, brass pendulum and bob. Made for the Royal Air Force in World War I. *83.40.1. Burlingame, Ca. 17 Oct 82.



304

Folk Art

American

311 Parchesi Board. Painted red and white. *83.52.21. New York, NY. 31 Jan 83.

312 Tavern Sign, 1810. Eagle and Entertainment by S. Hutchins 1810 painted on one side, a horse on the other. *83.52.2. New York, NY. 31 Jan 83.

313 Cow Weathervane, ca 1869. Copper. Approx 61 × 91.4 cm. *82.523. Deerfield, Ma. 3 Nov 82.

314 FISKE, St. Julian. Horse Weathervane. Copper with gold leaf. L 99 cm. No 349. Full bodied figure of a trotting horse without a sulky. 82.393. Elmwood Park, NJ. 17 Jul 82. *Reward.*

315 Horse and Rider Weathervane. *83.52.14. New York, NY. 31 Jan 83.

316 Indian Weathervane. Iron. *83.52.5. New York, NY. 31 Jan 83.

317 Pig Weathervane. Iron. *83.52.17. New York, NY. 31 Jan 83.

318 Rooster Weathervane. Gold color. *83.52.15. New York, NY. 31 Jan 83.

319 Rooster Weathervane. Iron. *83.52.16. New York, NY. 31 Jan 83.

320 Setter Dog Weathervane. *83.52.18. New York, NY. 31 Jan 83.

321 White Horse Weathervane. *83.52.22. New York, NY. 31 Jan 83.

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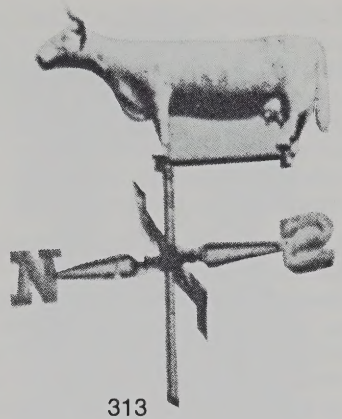

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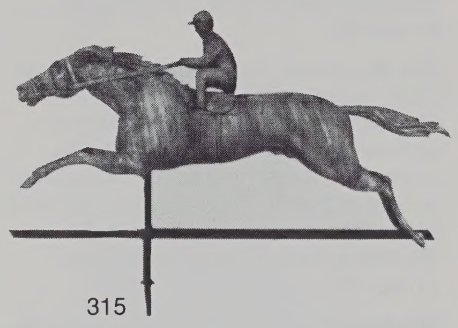

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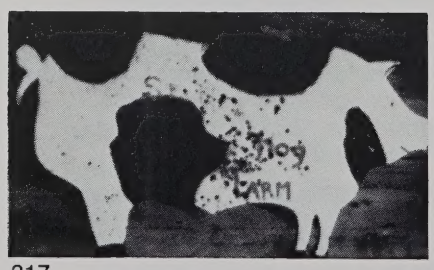

317

Furniture

American

322 Baskets and Wooden Boxes. Assorted sizes and shapes. *83.52.9. New York, NY. 31 Jan 83.

323 Chest on Chest, ca 1780. Carved by Weaver. Bonnet curves up. Dark brown red. *83.52.1. New York, NY. 31 Jan 83.

324 Painted Chest. Blue with "railroad track" design. *83.52.4. New York, NY. 31 Jan 83.

325 Stand. Painted mustard yellow and red. *83.52.7. New York, NY. 31 Jan 83.

326 Stand. Tiger maple. Top is cracked. *83.52.10. New York, NY. 31 Jan 83.

327 Two Drawer Chest. Yellow grained and painted. *83.52.3. New York, NY. 31 Jan 83.

328 Windsor Armchair. Black, fan back. *83.52.6. New York, NY. 31 Jan 83.

329 Windsor Child's Chair. Stained and yellow. *83.52.11. New York, NY. 31 Jan 83.

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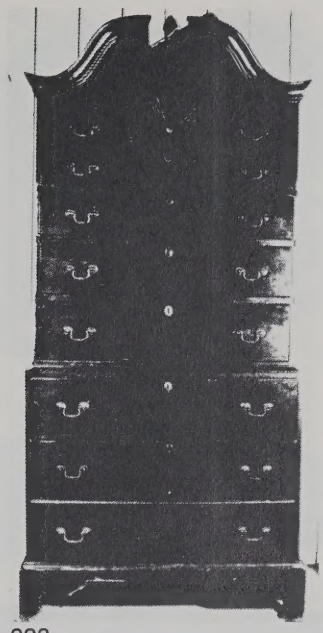

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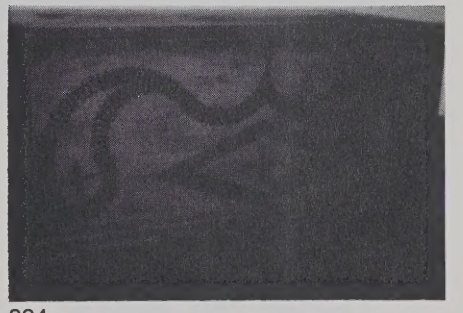

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French

330 Table. Walnut. Top has an inlaid border of ebony and ivory with a crest with three fleurs de lis in the center. Table has a center drawer. *83.35.14. St. Etienne Le Molnard, France. 14 Oct 82.

Italian

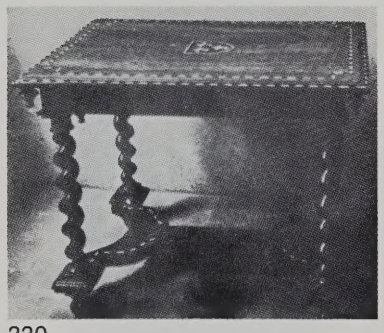
331 Renaissance. Cabinet. *83.35.15. St. Etienne Le Molnard, France. 14 Oct 82.

332 Caskets (two), 18th c. Leather covered. H 48 cm. Prov: Historical Institute of the Capuchin monks. Decorated with coats of arms. They contain wood and ivory items depicting episodes from the life of St. Anthony of Padua. 82.513.3-4. Rome, Italy.

333 Armchair and Seven Side Chairs, ca 1840. Embossed cordovan leather. Classified Historic Monument. Adorned with sculpted heads of dogs. Property of the 19th century Italian statesman Cavour. *83.45.1-8. Thorens Glieres, France. 13 Oct 82.

Icons

334 Virgin and Child, 15th c. Oil on wood. 60 × 40 cm. *83.12.2. Rome, Italy. 10 May 82.



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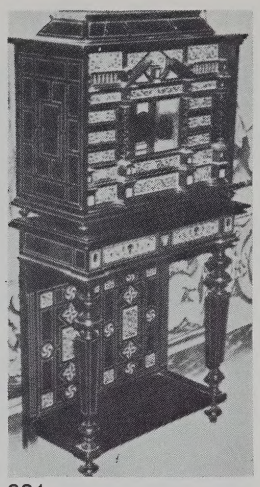

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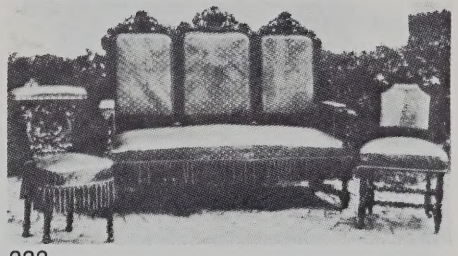

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Miniatures

335 EDOUART, Augustin (1789-1861). Silhouette of Joseph Michael Doran, 1842. Approx h 15-20 cm. Title and date u/r and along bottom. Ref: Andrew Oliver, Auguste Edouart's Silhouettes of Eminent Americans 1839-44, University Press of Virginia, Charlottesville, 1977, no 212. *83.19.2. Shavertown, Pa. 30 Dec 82.

Objects of Art

336 Regency. Mirrored Wall Sconces (pair). Gilt. Approx h 25 cm. Oval-shaped with shell design, beveled mirrors. *83.1.3 a-b. New York, NY. Dec 82.

335

336

337 Shell-shaped Goblet. Rock crystal with a silver and vermeil base. Approx h 25 cm. Crystal is incised. Cup is surmounted by a female figure. *83.36. Paris, France. 16 Mar 82.

338 Snuff Box, Second half 18th c. Colored gold. 75 × 45 × 33 mm. Donated by King Stanislas of Poland. Oval with perforated designs. Motif on lid shows a young girl with a basket of flowers. *82.514.2. Berne, Switzerland. 29 Jun 82.

339 Snuff Box, late 18th c. Yellow gold with brilliants and agates. 83 × 60 × 33 mm. Inscribed with stones: Souvenir d'amitié. Marked inside box: Catalogue des Pierres des Saxe. Octagonal box has hinged lid set with an oval jasper and edged with pearls. A ribbon decoration surrounds the edge of the lid and of the base. 82.514.3. Berne, Switzerland. 29 Jun 82.

340 Snuff Box, 1845. Yellow gold. 87 × 60 × 20 mm. Donated by Prince Aloys of Liechtenstein. The letter "A", set with brilliants, appears in the center of the lid which is edged in relief with foliage and flowers. 82.514.4. Berne, Switzerland. 29 Jun 82.

341 Weaver's Shuttle, 18th c. Yellow gold with engraved shells, green enamel laurel branches and blue enamel floral designs. 13 × 4 × 3 cm. Marked in India ink: donated by the Empress Marie-Thérèse. Two outer surfaces decorated with a miniature colored enamel of bourgeois families. *82.514.1. Berne, Switzerland. 29 Jun 82.

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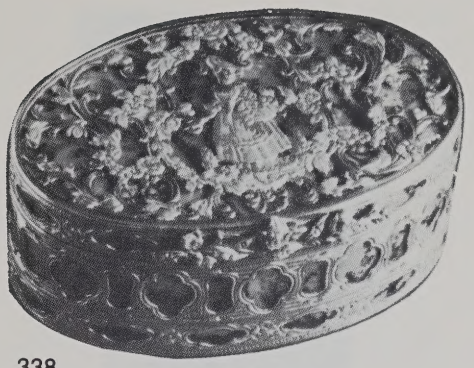

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Rugs and Carpets

342 American. Hooked Rug. Depicts a lion. *83.52.20. New York, NY. 31 Jan 83.

343 American. Hooked Rug. Depicts two dogs. *83.52.19. New York, NY. 31 Jan 83.

344 Chinese. Rug, 1900-20. 152.4 × 213.4 cm. *83.1.4. New York, NY. Dec 82.

345 Kilim (Turkey). Carpet, ca 1880. 367.3 × 152.9 cm. Three hexagonal medallions in a figured blue field with broad red-figured spandrels within a green border flanked by narrow borders. *83.44.1. Winchendon, Ma. Jan 83.

346 Mohtashan Kashan (Iran). Wool. 200.7 × 129.5 cm. Depicts an episode from *Shah-Nemah*, "A Kings Book of Kings." *83.39.1. New York, NY. 22 Dec 82.

Silver

347 English, 18th Century. Inkwell. Solid Silver. Approx h 5.1 cm, diam 6.4 cm. Holes for quills, ink and sand. 83.1.2. New York, NY. Dec 82.

346

Tapestries, Textiles

348 Aubusson. Landscape with Birds, 17th c. Tapestry. 2.8 × 1.45 m. *83.35.7. St. Etienne Le Molnard, France. 14 Oct 82.

349 Aubusson. Landscape with People and Animals, 17th c. 4.7 × 4.8 m. *83.49. Meudon (Hauts de Seine), France. 7 Nov 82.

350 Aubusson. Landscape with Birds, 17th c. Tapestry. 2.8 × 4.8 m. Trees with birds in foreground. Frieze-like row of buildings across the background. *83.35.10. St. Etienne Le Molnard, France. 14 Oct 82.

351 Aubusson. Landscape with Birds, 17th c. Tapestry. 2.9 × 4.2 m. Foreground shows a forest scene with birds. Buildings in the background are seen through the trees. *83.35.12. St. Etienne Le Molnard, France. 14 Oct 82.

352 Aubusson. L'Orchestre Mexicain. Tapestry. 1.7 × 2.2 m. No 3/6. After a design by Raoul Dufy. *83.24. Paris, France. 3 Aug 82.

353 Aubusson. Woodland Landscape, 17th c. Tapestry. 2.8 × 2.4 m. Forest scenery with birds in foreground. Buildings seen through the trees. *83.35.11. St. Etienne Le Molnard, France. 14 Oct 82.

354 Aubusson. Woodland Scene with Birds, 17th c. Tapestry. 2.8 m square. *83.35.5. St. Eitenne Le Molnard, France. 14 Oct 82.

355 Aubusson. Woodland Scene with a Bird, 17th c. Tapestry. 2.8 × 1.75 m. *83.35.6. St. Etienne Le Molnard, France. 14 Oct 82.

356 Aubusson. Woodland Scene with Birds, 17th c. Tapestry. 2.9 × 3.5 m. *83.35.8. St. Etienne Le Molnard, France. 14 Oct 82.

357 Aubusson. Woodland Scene with Birds, 17th c. Tapestry. 2.6 × 4 m. *83.35.9. St. Etienne Le Molnard, France. 14 Oct 82.

358 Chasuble. Round, sable-colored vestment with a central motif of a dove with stars around it. *83.28. Bievres, France. 22 Jul 82.

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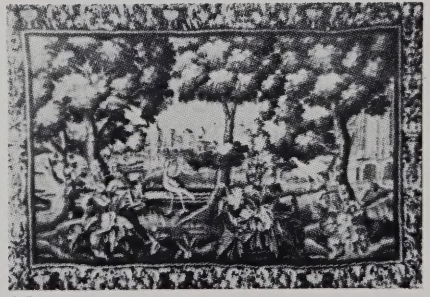

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359 Cloth Fragments (two). 7.3 × 5.5 cm and 6.5 × 5.5 cm. Listed as a classified object. Mounted in two parts under glass. Shows the triumph of Alexander the Great. *83.29. Montpezat du Quercy (Tarn et Garonne), France. 4 Aug 82.

360 Felletin. Le coronnement d'Astrée, 17th c. Tapestry. 4 × 2.7 m. *83.35.4. St. Etienne Le Molnard, France. 14 Oct 82.

361 Felletin. Fleurté d'Astrée avec Semine, 18th c. Tapestry. 2.8 m square. *83.35.1. St. Etienne Le Molnard, France. 14 Oct 82.

362 Felletin. Le vain tombeau de Céladon, 17th c. Tapestry. 2.7 × 4 m. *83.35.3. St. Etienne Le Molnard, France. 14 Oct 82.

363 Flanders. Céladon se précipite dans le Lignon, 18th c. Tapestry. 3.1 × 4 m. *83.35.2. St. Etienne Le Molnard, France. 14 Oct 82.

364 Florentine, 18th Century. Wall Hanging. Tempera on linen. 213.4 × 152.4 cm. *83.1.1. New York, NY. Dec 82.

364

Antiquities

Pre-Columbian

365 TEOTIHUACAN (Mexico, ca 500 AD). Man's Funeral Mask. Jadeite. 18 × 19 cm. Prov: Desierto de Los Leones, Mexico. *83.17. Troyes, France. 29 Sep 82.

366 Veracruz, Panama (800-1500 AD). Pendant. Gold. L 7.3 cm. In the form of quadruplet frogs, strung on a chain of tubular gold beads. *82.484. New York, NY. Summer 82.

Roman

367 Coin of Emperor Justinian. Gold. Diam 7.6 cm, wt 125 gs. Obverse: Bust of emperor wearing a crown, head turned to right. An inscription with his name frames the head. Reverse: Standing emperor, face turned to left, holds a globe topped with a small winged figure. Coil is surrounded by a perforated edge and a row of pearls and hangs from a gold chain. 83.2. Paris, France. 13 Oct 82.

Ethnographic Objects

American Indian

368 Hopi Indians. Talàtümsi (three). Cottonwood. Approx l 76.2 cm. Three idols depicting the Corn Maiden Spirit, the Male Spirit and the Female Spirit. *83.47.1-3. Shungopavi Village (Hopi Reservation), Az. Aug-Nov 78. *Reward.*

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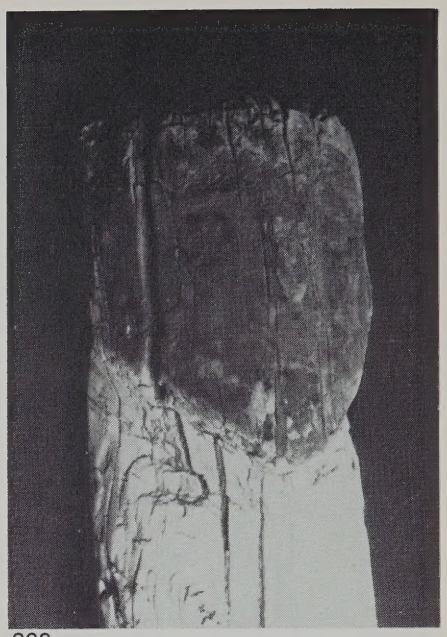

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Chinese

369 Ch'ing Dynasty, Ch'ien Lung Period, (1736-95). Vase. Ivory. H 29.2 cm. Has loose ring handles with detailed carvings of the eight immortals. 82.482. Honolulu, Hi. 4 Sep 81.

370 Chinese Export, 19th Century. Interior Scene, ca 1863. Oil on canvas. 66 × 100.3 cm. Ref: China Trade Register, Mar 74, vol 3, no 12. Port scene in the upper left shows the sidewheeler Kinsham which was owned by Heard and Co. of Boston in 1863. It was the first ship to be sent to China by clipper ship in pieces to be erected there. *83.53. Boston, Ma. 21 Feb 83.

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Japanese

371 BUMPO, Kawamura (1779-1821). Teito Gakei Ichiran (four volumes), 1809-14. Woodblock prints. Approx 25.7 × 16.3 cm. Four volumes of Japanese woodblock prints in blacks and greys with some color washes. They are mostly landscapes with some small figures subordinated to the landscape. Each volume is approximately 190 pages, but some of the prints are double page size. The books have dark blue-grey covers with beige title slips. The four volumes are in a light brown worn silk case with an ivory clasp. *82.349. Washington, DC. Jun 82.

372 TORAKIYO, Sato. Geishas in a Landscape. Woodblock print. 81.3 × 61 cm framed. Black, red, blue and green. *82.401.3. London, England. Summer 82.

373 YOSHITOSHI. Series: 100 Poems of the Moon (eight). Woodcuts. 38.1 × 25.4 cm. No 54, Gosechi no Myobu, June 1887. No 58, Reading by Moonlight, Tse Lu, March 1888. No 59, A Poem by Yorimasa, March 1888. No 65, The Moon at Katada Bay, Saito Kuranosuke. No 71, The Moon at the Red Cliffs, 1889. No 72, The Moon and the Filial Son, 1889. No 92, Moon over the Village of Chofu, June 1891. No 96, On a Moonlit Night a Buddhist Priest Collects Seeds of the Cassia Tree, June 1891. *82.358.1-8. London, England. Jun 82.

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Index

American
  Ceramics, Pottery, Porcelain 285
  Clocks, Timepieces, Watches 288, 290, 294, 301-2, 309
  Folk Art 311-21
  Furniture 322-9
  Paintings 136-72
  Photographs 240
  Prints and Drawings 241-7
  Rugs and Carpets 342-3
  Sculpture 276
American Indian
  Idols 368
Anderson, W. 179-80
Ansonia Clock Company 288
Arp, J. 203
Aubusson 348-57
Austrian
  Paintings 173
Avery, M. 150-1
Baillon, B. 289
Bard, J. 137
Belknap, Z. 138
Bellows, G. 241
Berchem, N. 175
Berman, M. 230-3
Blakelock, R.A. 139
Boilly, L-L., After 196
Bolswert, S.A. 248
Bonnington, R.P. 181
Borrani, O., Att to 225
Boudin, E. 197
Brauer, E. 173
Brewerton, G.D. 140-1
Brouwer, A., After 185
Brown, J.C. 290
Buffet, B. 204
Bumpo, K. 371
Burchfield, C. 152
Canadian
  Paintings 174
Ch'ien Lung Period 369
Chinese
  Ceramics, Pottery, Porcelain 286
  Ivories 369
  Paintings 370
  Rugs and Carpets 344
Chinese Export 286, 370
Ch'ing Dynasty 369
Coinçon Damvant 292
Cole, A.P. 153
Constable, J. 182
David, J-L. 191
Decker, A. 142
Degas, H.G.E. 249
Delleani, L., Att to 226
Detti, C-A. 227
Diaz de la Peña, N.V. 198
Dongen, K. van 205
Doughty, T. 143
Downs, E. 294
Duchamp, M. 251-64
Duck, J. 176
Dufy, R., After 352
Dutch
  Paintings 175-8
  Prints and Drawings 248
Dutch School 234
Edouart, A. 335
English
  Clocks, Timepieces, Watches 310
  Objects of Art 336
  Paintings 179-83
  Silver 347
European
  Clocks, Timepieces, Watches 293, 298, 300
  Objects of Art 337-41
Farrer, H. 145
Fattori, G. 228
Fattori, G., Att to 229
Felletin 360-2
Fiske, St. J. 314
Flanders 363
Flemish
  Paintings 184-7
  Tapestries, Textiles 363
Florentine 364
Florit, J.S. 235
Fra Angelico, After 220
Fragonard, J-H., Att to 192
French
  Clocks, Timepieces, Watches 289, 297, 299, 308
  Furniture 330
  Miniatures 335
  Paintings 188-215
  Prints and Drawings 249-67
  Sculpture 277
  Tapestries, Textiles 348-62
Friesz, E.O. 206
Fulop, K. 276
Gaugengigl, I-M. 217
Gauguin, P. 199
German
  Ceramics, Pottery, Porcelain 287
  Clocks, Timepieces, Watches 291, 295-6
  Paintings 216-18
Giacometti, A. 275
Gifford, S.R. 146
Heade, M.J. 147
Henner, J.J. 200
Herbault 297
Heyde, C.L. 148
Heyden, J. van der 177
Hopi Indians 368
Hopper, E. 242
Italian
  Furniture 331-3
  Icons 334
  Paintings 219-29
  Prints and Drawings 268-71
  Sculpture 278-84
  Tapestries, Textiles 364
Japanese
  Prints 371-3
Johns, J. 243
Keerinex, A. 186
Kilim 345
Krieghoff, C. 174
Labro, J.L. 236
Largillière, N. de 188
Laurencin, M. 207
Leroy 299
Lint, van 187
Lombardi, G. 154, 244-7
Massin, E. 155
Matisse, H. 265
Meissen 287
Mène, P.J. 277
Menocal, R. de 156
Miró, J. 238
Mohtashan Kashan 346
Munch, E. 272
Murphy, S. 157-65
Nemethy, A. Sr. 166
Nemethy, J. 167
Nemethy, V. 168
Neri, M. 169
New Haven Clock Company 301-2
Nolde, E. 218
North German 216
Norwegian
  Prints and Drawings 272
Noyes, R. 183
Persian
  Rugs and Carpets 346
Petitjean, E.M. 201
Picasso, P. 239, 273-4
Piranesi, G.B. 268-71
Pissarro, C. 250
Plachy, S. 240
Pre-Columbian
  Jades 365
  Gold 366
Polish
  Paintings 230-3
Ravaisson-Mollien, F. 202
Renoir, P.A. 208-13
Rodes, I.P. 237
Roman
  Coins 367
Rosa, S., Att to 222
St. Germain 308
Signac, P. 266
Solimena, F., Att to 223
Spanish
  Paintings 234-9
  Prints and Drawings 273-4
Steinberg, S. 170
Swiss
  Clocks, Timepieces, Watches 292, 303-7
  Prints and Drawings 275
Teotihuacán 365
Thomas, S. 309
Torakiyo, S. 372
Turkish
  Rugs and Carpets 345
Utrillo, M. 267
Valtat, L. 214
Verboeckhoven, E. 178
Vernet, C.J. 194
Vien, School 195
Vlaminck, M. de 215
Wieghorst, O. 171
Wiley, W.T. 172
Wright-Burney, J. 310
Yoshitoshi 373
Zuccarelli, F., Att to 224